



# NOW THEN.

JOHN LEDGER. THATCHER. JAMES RHODES.  
A MAGAZINE FOR SHEFFIELD. ISSUE 62. FREE.



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## NOW THEN IS A FREE MAGAZINE FOR PEOPLE IN SHEFFIELD.

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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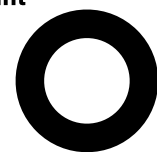
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Original design & layout by Matt Jones.

Enjoy the read.



Evolutionprint



## EDITORIAL.

Has spring arrived? I bet by the time you read this it is pissing it down, but as I write the sun is shining generously on the People's Republic.

I suspect this month's art submission will divide opinion, but we are all big fans and we like to change things up from one month to the next. Barnsley-based John Ledger is certainly our first featured artist to work exclusively in biro, and to my eyes the sheer detail in his work is astounding. Read about his approach to art in our interview on page 22.

We've got some great features this month too, including Fraser Bayes' piece on Margaret Thatcher, a special edition of Dead Space on Sheffield Ski Village, Jordan Lee Smith's Edale to Sheffield ale trail and an interview with rogue classical pianist James Rhodes.

Keep your eyes peeled for a big announcement relating to our sponsorship of this year's Doc/Fest on social media in the coming days. We can't tell you much more than to say it will be a fantastic event well worth a look in.

SAM.  
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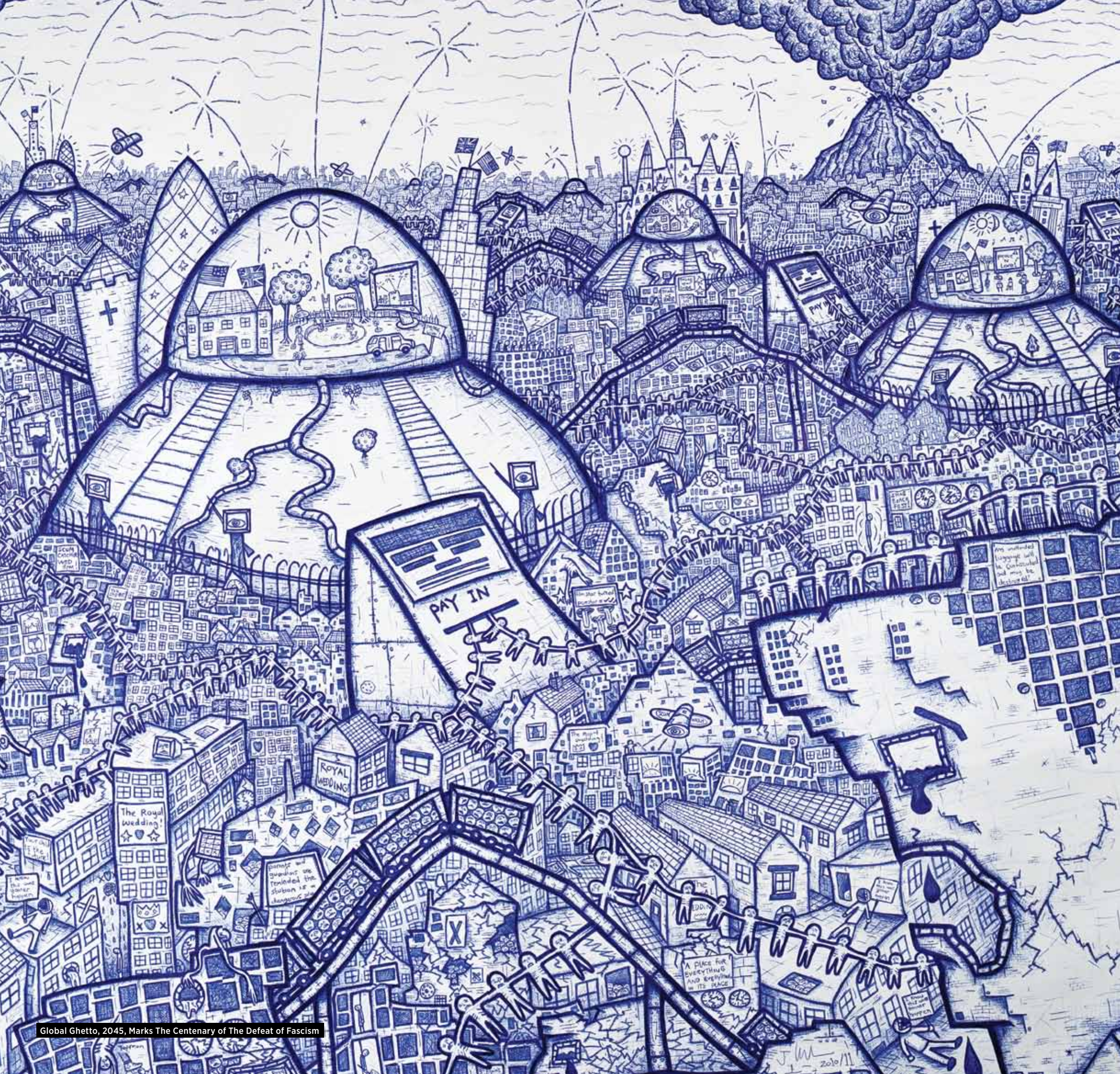
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# LOCALCHECK.

THE PAST AND PRESENT.  
HOSTED BY ALT-SHEFF.

**An old man once told me that there used to be about 50 small shops in his village. It was Beighton, then in north-east Derbyshire but later to become part of Sheffield’s suburban fringe. You could buy anything without leaving. He lamented the coming of the bus services, believing that once people could travel into Sheffield to shop, the local businesses went bust.**

There must have been thousands of villages like this. We were a nation of shopkeepers in a world of shopkeepers. Thinking about the distribution of goods, by horse and cart and later by lorry, this would have been very efficient in economic and environmental terms. Every drop-off point would be a large delivery of goods to local shops, then presumably most customers would arrive on foot. Low carbon footprint and good exercise.

But we don’t live in fairytale country villages. The past is gone forever. When we spend our money on the high streets, we’re ‘redistributing’ income, but where to?

To take one example, let’s look at Holland & Barrett. I occasionally buy from this health food supplier, where the staff are required to ask whether I’ve got my rewards card. I almost got round to validating my card online, but just took the trouble to check through the terms and conditions. At first I was pleased to read that my personal information would never be released to any company outside the Holland & Barrett group of companies for their marketing purposes. It was only when I read the FAQs on another web page that I saw a similar statement, but this time referring to the NBTY Group, with no explanation. I did a bit of digging and found this to be an American health food corporation which bought Holland & Barrett in 1997.

OK, so the head office is not in Nuneaton but New York. That’s hardly a surprise, nor is it necessarily unethical. But as an afterthought I dug deeper and found that NBTY was bought in 2010 by the Carlyle Group, the third largest private equity firm in the world. Holland & Barrett is buried among its hydra-headed multiple investments; over \$31 trillion of assets controlled by a company owned by a handful of partners. John Pilger describes it as specialising in oil and gas pipelines and weapons. Naomi Klein calls the group notoriously secretive. It profits from wars through high-level government connections. Stakeholders and consultants have included John Major and George Bush Senior. Just to be clear, this is not a company you or I could buy shares in. It’s private equity. This is the epic world of the mega-rich. Strange that Holland & Barrett’s website doesn’t seem to even mention the holding company. I wonder if the staff in the shops know. Why not ask them?

Profit-sucking multi-nationals leave us little more than minimum wages. James Wallbank of Sheffield’s Access Space centre coined the term ‘poverty mining’ to describe this process. Wealth is being hoovered out of communities with every pound spent. Meanwhile on the streets of Sheffield I am beginning to notice more and more people stooping to pick up lost coins and cigarette ends. Poverty is real, and it’s here.

The magazine you’re holding champions local businesses and activities. This is not just a question of charity beginning at home. It’s not just do-good ethics. Nothing wrong with that if it was, but think about the impact of buying from locally-owned businesses. Every penny spent in our city will mostly be repeatedly redistributed here. It’s us investing in our community, instead of international conglomerates and arms dealers. Please think about this when you shop. Every tiny purchase you choose to make with a small local firm means far more to them than the drop in the ocean of loss it represents to the big boys.

Just a thought. We can’t go back to the mythical past, but let’s look around at the present and think about the sort of future we face.



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## DEAD SPACE.

ALL DOWNHILL – THE FORMER SKI VILLAGE.  
GEOFF MACKAY & MAX EVERETT.

**Dead Space takes a different trail this month. There aren't many souls in Sheffield who don't know about Sheffield Ski Village, that great scheme of promise that took the term 'downhill' to extremes. As you may be aware, it is no more. Many would say that this is a huge loss to Sheffield. But what about the future? Fortunately this story might be heading for a happy ending. It also demonstrates how dead space can be reclaimed when the situation is challenged and addressed positively.**

The Ski Village site, known as Parkwood Springs, is considered part of the Neepsend district and historical opinion has it that the name originates from the existence of a well or spring on the site. The nearby woodland serves as a great place to have a ramble, enjoy nature and take in the astounding view of Sheffield. Visiting Parkwood Springs is an uplifting experience that leaves one wondering about the possibilities for a spot of such magnitude. We hope that the former Ski Village site can be reintegrated into the fabric of Sheffield in a manner that allows it to cater for a wide variety of visitors.

Before the Ski Village, Parkwood Springs and the surrounding areas were part of Sheffield's thriving industrial revolution. In 1860, the locale was developed as housing for the residents who worked on the now forgotten Neepsend railway line. The area saw many changes over the following 100 years as Neepsend's industrial fortunes rose and fell, and in 1978 the Parkwood Springs estate was demolished and cleared. The land lay idle until it was landscaped and eventually developed as the £2.5 million Sheffield Ski Village, which opened in 1988.

For a long while the Ski Village was a successful endeavour, so much so that visitor numbers reached 180,000 visitors per year at its peak. The site, which also became a national training centre for the British Ski Federation, offered several slopes and a freestyle zone that included half pipes, ramps and rails. It even expanded to include quad biking, a bowling alley and a laser battle centre. Unfortunately, a catalogue of factors, including competition from indoor snow domes in other cities and several fire incidents during 2012, sent the Sheffield Ski Village on the ultimate ride down the pipe.

The controversy over what contributed to the demise of the site hasn't provided a solution for what lies in an apocalyptic burnt out heap,

but from the ashes there is new hope. It's refreshing to hear there is movement toward salvaging what's left and building a new future for the Ski Village, Parkwood Springs and the surrounding area. A bid spearheaded by world champion mountain biker Steve Pleat alongside Sheffield City Council is looking to secure funding from the Sheffield City Region Infrastructure Fund.

The idea is to create a unique mountain biking centre predominantly for downhill trails, in an attempt to attract visitors from across the UK. But could the concept be broader? Work has already begun building and testing trails down the hillside. The levels of difficulty are second to none and the course will be open to the public this summer. In 2012 Sheffield School of Architecture (SSOA) used the site for one of their Live Projects. The open proposals aimed to spark interest for potential developers and sponsors.

The project worked with Sheffield Sharks Ski Club and conducted workshops with local college students. The outcome was that the potential scheme would be broken down into three key stages: a) Securing the site, providing a temporary clubhouse and immediate reuse; b) A permanent clubhouse, addition of different sports facilities and accommodation in the form of chalets; c) Further extension of the ski slope, improved transport links to the city and provision of cafes, restaurant and stores across the site. The concept was to enhance integration with the wider area, opening up to local communities and accommodating a more diverse selection of activities.

We can't help but think that the future success of Parkwood Springs relies on the concepts arising from SSOA's studies and the right type of investor. The former Ski Village didn't have something for everyone and that needs to be avoided going forward. Along with the reuse of the slope and mountain bike trails, perhaps it could be opened up as another park or green space for Sheffield, or it could support a more adventurous visitor attraction, like an Eden Project for the North. Either way, this dead space looks like it has a future that's not all downhill.

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The Sprawl

# THATCHER.

THE END IS WHERE WE START FROM.  
FRASER BAYES.

**“What we call the beginning is often the end  
And to make an end is to make a beginning.  
The end is where we start from.”**

**- T.S. Elliot, Little Gidding, spoken at the funeral of Margaret Thatcher**

If we start from the end, then now is the best time to reassess the legacy of Thatcherism. Yet the death of the woman does not equate to the death of her ideas. Margaret Thatcher left behind a country more divided than she found it. Her time as Prime Minister saw unprecedented levels of poverty and wealth in modern British history, with the United Nations reporting that by 1996 levels of inequality in the UK were comparable with Nigeria. To understand the legacy of Thatcher is to better understand the problems we face as a nation today.

The discord began when Margaret Thatcher stood on the steps of Downing Street as Prime Minister for the first time. She made a speech which is as poignant now as it was then. In the background a cacophony of sound could be heard. The jarring of boos and cheers reflected a deep division within the country. Even then she was a hugely polarising figure. More than 30 years on, her legacy divides opinion like no other in British life in the 20<sup>th</sup> century. Quoting Saint Francis of Assisi, she famously said: “Where there is discord, may we bring harmony. Where there is error, may we bring truth. Where there is doubt, may we bring faith. And where there is despair, may we bring hope.”

Thatcher did not bring harmony to the United Kingdom. Under her stewardship inequality increased dramatically. She created a culture of benefit dependency by placing millions of people who were long-term unemployed onto incapacity benefits. Rhodri Morgan, the former First Minister of Wales, outlined how in some parts of Wales this happened to a quarter of the working population. The director of the Confederation of British Industry (CBI) John Cridland said in the wake of her death, “What Baroness Thatcher did to reshape the British economy gave us a generation of growth.” Yet this prodigious period of economic growth came at a huge cost to communities up and down the country, with unemployment peaking at 12% in the mid 80s. Much has been made of Thatcher’s values and how she relied on these during her premiership, but despite these claims there was and still is a moral vacuum at the heart of Thatcherism. There was little compassion and no consideration for people who could not help themselves.

One of the essential questions we must ask as a nation in the wake of Margaret Thatcher’s death is whether we can continue to put the accumulation of wealth ahead of collective wellbeing. Thatcherism empowered the individual and tried to free people from state control as much as possible, but a central contradiction of this approach was that it greatly reduced the power of individuals outside London who did not benefit from the financial boom. The divisions created by dismantling Britain’s manufacturing base are still being felt acutely today, with income inequality in Britain being the seventh highest in the Organisation for Economic Co-operation and Development (OECD), and rising. Recent analysis by Left Foot Forward showed one of the most

brutal legacies of Thatcherism to be the doubling of children living in poverty, from two million in 1979 to nearly four million in 1991. This was mirrored across the whole population, from seven million people living in poverty in 1979 to 14 million in 1991.

David Cameron and his Conservative party are clearly children of Thatcher’s ideas. The coalition agreement stated, “The government believes that it is the most vulnerable who are most at risk from the debt crisis”. How right they were. This government’s policies have greatly increased poverty and will continue to do so. The Child Poverty Action Group reported in March that 600,000 children will be pushed into absolute poverty by the coalition’s programme of cuts by 2015. The moral vacuum that begun under Thatcher pervades the current administration. Cameron remarked, “We are all Thatcherites now”, yet Ipsos-MORI polling from April observed that “half of the public (47%) believe the 11 years of her government were good for the country, while 42% say it was bad”, demonstrating that we are far from all being Thatcherites and that Thatcher’s legacy is heavily disputed.

Under her government the energy industries were privatised. Private companies are responsible to their shareholders, not their citizens. The government’s own statistics show nearly five million households, almost 20% of the population, are living in fuel poverty. Another national scandal whose roots can be traced to the 80s is the housing crisis. The Right likes to champion Thatcher’s selling of council houses as a triumph of individual liberty over the power of the state, yet she did not replenish the houses that she sold and there is currently a chronic shortage of affordable housing in the UK, with Shelter reporting that 1.7 million households are on the waiting list for social housing.

So much anger has been directed at Thatcher since her death. This frustration can be used in a positive way. Booming at her funeral did not undo the worst of her policies, but if we speak out against the changes this country is undergoing then it may still be possible to save the NHS, and to demand that government policy on education is based on the views of experts, not on the opinions and anecdotes of one or two ministers and their special advisors.

If you feel like no political party speaks for you then you are not alone, but do not let that stop you taking political action. Join an online campaign, sign a petition, speak to people about your concerns, to friends, to colleagues, to people in the street, whether you have traditionally voted Labour, Liberal Democrat or even Conservative. You will find that many people are not happy with what is happening to this country.

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## ALE TRAIL.

EDALE TO SHEFFIELD.  
JORDAN LEE SMITH.

James May and Oz Clarke's TransPennine Real Ale Trail had an undeniable impact on the amount of people piling onto trains from Stalybridge to Batley to follow in their footsteps. Yet you can have just as much fun travelling only half an hour from Sheffield into the Derbyshire countryside. Although we can't honestly claim to be its originators, my best friend and I have perfected the art of the Edale to Sheffield real ale trail over the past three years and now we want to share this wonderful experience with you in preparation for summer.

All you need is a return ticket from Sheffield to Edale, £30-£40 for food and drinks and some sensible footwear, otherwise there will be blisters. Hop on the Northern Rail service to Manchester from Sheffield station and away you go.

The furthest out you'll be heading is Edale. It's good to get there an hour early – about 11am – that way you can explore the cutesy little village and play with the scale model of the Pennines in the tourist centre before heading to The Old Nag's Head for its 12pm opening time. A real hikers' hangout, you can enjoy your first hand-pulled pint of local ale here, along with a proper pub meal to line your stomach for what's to come.

Next up is Hope. You're met with a couple of choices here, the best of which we believe is The Bull's Head. The friendly bar staff will often dish up a selection of crisps, nuts and pretzels to go nicely with your pint of Robinson's Dizzy Blonde from Stockport, our hot tip for this one.

The third stop is Bamford, where following an admittedly long hike up Main Road, you'll land at The Angler's Rest (despite, to the best of our knowledge, there not being a fish pond anywhere in the vicinity). We recommend a crisp and fruity pint of Thwaites Wainwright (4.1% if you're conscious) and a packet of sea salt and vinegar Seabrook's out on the patio. A warning from experience – do not dwell too long. You really don't want to have to charge back down the hill for the train.

The Little John Hotel is the most logical choice in Hathersage. The regulars are definitely better pool players than you, so don't challenge them, but you can still refresh yourself with a beautiful pint from Thornbridge or Kelham Island, or something a bit more local and adventurous. This is a particularly interesting dram shop, as unlike your typical rustic English pub, The Little John is a cool, contemporary joint

that stands as a particular favourite among cider-loving accomplices.

After another short train journey you arrive in Grindleford, where The Maynard Arms is definitely the most unusual of the places you'll enjoy a pint. A beautiful old four-star hotel with a picturesque garden, you can almost feel dirty doing this here. Abbeydale Brewery's Deception on tap is certainly an early sign that you're almost back on home turf now, and if you've lucked out with the weather there's nothing finer than sitting out back watching the sun go down over the Derbyshire hills.

Travelling back through Britain's longest non-electrified railway tunnel (thanks Wikipedia) gets you to Dore and Totley station, and incidentally the longest walk you'll have to endure for a drink, and your second well-earned pub meal. The Hare & Hounds on Church Lane is the best option. Although it's a chain pub, it's a long way from The Banker's Draft and is Cask Marque certified, meaning great ales at great prices.

Back on the train you'll barely have time to sit down before arriving back on Sheffield's familiar territory, where there are infinite possibilities. The Sheffield Tap, for those who are too knackered for more trekking, and The Globe serve the beautiful Farmer's Blonde at a price you really can't dispute. The Brown Bear, just off Tudor Square, is another option for cheap and cheerful selections from Samuel Smith's.

What you do next is completely up to you. We're often too shagged out by this point to think about much more than jumping on the 53 and heading home, but it is only about 10pm and the Leadmill isn't that far away. All we ask is that you don't revert back to Fosters now you've been on the good stuff all day.

**For detailed descriptions of how to get to each pub mentioned above, please get in touch with the Now Then editor.**

**Our real ale supporters this month:**

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# FOOD.

SUSTAINABLE FISH.  
CASSIE KILL.

We all know that fish stocks are depleting. At the same time, doctors are telling us to eat more of it. Is there such a thing as sustainable seafood? What about farmed fish? It can certainly be confusing to unpick which fish products, if any, we should be eating to ensure our health and that of the environment.

The Food Standards Agency suggests that “people should consume at least two portions of fish a week, of which one should be oily”. Oily fish has been shown to reduce the risk of heart attack and increase the chance of recovery after a heart attack. Polyunsaturated fatty acids found in many fish are thought to reduce the chance of both dementia and Alzheimer’s. Additionally, most fish and seafood provides low fat, high protein ingredients. And it’s delicious, of course.

But in reference to this suggested increase in fish consumption, Greenpeace points out that “to increase...consumption by this amount for 49 million adults in the UK would require an extra 33 million portions of oily fish per week. This implies an increase in present levels of total fish consumption of over 40%, and of oily fish by 200%”. This rise would stretch already low fish stocks even further. So what is sustainable seafood and how can we eat more of it?

Sustainable seafood comes from a fishery which has practices that can continue indefinitely without damaging the target species’ ability to maintain their population or accidentally damaging the stocks of others in the ecosystem at the same time. Basically, fish that isn’t going to get wiped out, or cause another species to get wiped out, by the way we get it. In practice, it can be very tricky to identify which seafood falls into this category.

One of the problems with identifying which fish stocks are sustainable is that it can be incredibly difficult to accurately assess levels of different fish populations in an ocean. Furthermore, keeping track of the movements of caught fish from ship to shop is also a tricky business. Partly as a result of these two issues, there isn’t a universally accepted labelling system for green fish. The Marine Stewardship Council (MSC) does offer its mark to certain products, but some organisations are uncomfortable with the fact they also certify products containing seafood from unsustainable fisheries which have made improvements to their methods.

Fish like salmon are often available from fish farms. These fish do not affect the stocks in the sea because they are bred specially to be eaten, but there are other issues with this production method. Greenpeace argues that wild fish are often used to set up breeding populations for

fish farms and other species of wild fish may be used to produce food for farmed fish, adding to the over-fishing problem more broadly. There may also be issues around the spread of disease amongst farmed stocks and pollution produced by industrial fish farming.

So what is the solution? Greenpeace provide a ‘red list’ of fish they think are important to avoid for a range of environmental reasons:

**Atlantic cod (except cod from Marks & Spencer and Waitrose, and line-caught Icelandic)**

**Plaice**

**Tuna, including Albacore, Bigeye and Bluefin (but excluding Skipjack)**

**Tropical prawns (wild and farmed)**

**Haddock (except line-caught Icelandic)**

**European Hake**

**Atlantic Halibut**

**Monkfish**

**Atlantic salmon (wild and farmed)**

**Swordfish**

**Marlin**

**Sharks (including dog fish and huss)**

**Skates and rays**

Other organisations and individual campaigners provide differing lists, but as you might imagine, most of the species that are popular to eat are generally considered to be under threat. If you want to keep the health and flavour benefits of seafood in your diet without threatening the environment, the key may be to focus on less popular species, and you might find a new taste sensation along the way.

**[greenpeace.org.uk/oceans/what-we-are-doing](http://greenpeace.org.uk/oceans/what-we-are-doing)**  
**[goodfishguide.co.uk](http://goodfishguide.co.uk)**  
**[msc.org](http://msc.org)**



## POLENTA CRUSTED MACKEREL WITH CITRUS RATATOUILLE.

**SERVES 2.**

**2 mackerel (ask fishmonger to remove head, gut and fillet)**  
**2 handfuls of fine or medium polenta/cornmeal**  
**Quartered baby potatoes**  
**2 handfuls of frozen peas**  
**1 red onion**  
**½ an aubergine**  
**2 cloves of garlic, finely chopped**  
**4 large tomatoes, roughly chopped**  
**1 lime**  
**2 knobs of butter**  
**1 tablespoon of Dijon mustard**  
**Splash of olive oil**  
**Salt and pepper to taste**

Chuck as many potatoes as you want into a pan of water and boil with a large pinch of salt until tender. Finely slice the onion and fry in a little oil until soft and golden. Add chunks of aubergine, tomatoes, the juice and zest of half a lime, garlic and salt and pepper to taste. Simmer for around 15 minutes until the aubergine is soft and squishy, stirring occasionally.

If necessary bone the fish and snip off the fins with scissors. Rub all over with the other half lime and push both sides into the polenta so it gets a good layer all over. Warm one knob of butter and a dash of oil in a frying pan until very hot. Cook the mackerel flesh side down for around 3 minutes, then turn over and give it another 2 minutes on the skin side.

While the mackerel is cooking, add peas to the potato pan for 2 minutes, then drain and crush lightly with mustard and a knob of butter using a masher. You’re not trying to make a smooth mash, but a chunky crushed mess. Stack up the elements, starting with potato and pea crush, then fish, then ratatouille.



## MUSSELS IN WINE.

**SERVES 4.**

**2kg of fresh, live mussels**  
**2 cups of dry white wine**  
**4 large shallots, finely chopped**  
**4 cloves of garlic, finely chopped**  
**½ teaspoon of salt**  
**Handful of fresh parsley, chopped**

Rinse and scrub the mussels under cold water. Remove and discard any that don’t close when tapped. These are dead and will make you ill if you eat them. Using your fingers or a small knife, remove beards - the strings that hang from the mussel shells - and discard them.

In a large saucepan over a medium heat, combine the wine, shallots, garlic and salt. Simmer for 5 minutes. Add mussels, cover and turn up the heat to high. Cook for about 5 minutes until all the mussels are open. Don’t overcook or they will become tough. Discard any that don’t open up as they may be bad.

Stir in the herbs and remove from heat. Divide the mussels and hot soup base between four bowls. Serve immediately with crusty bread or chunky chips.

**Recipes by Cassie Kill**  
**Cooking by Freddie Bates**  
**Photos by Sara Hill**



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# WORD LIFE.

COLLATED BY JOE KRISS.

One prose piece and two poems this month. I hope you enjoy them. We never ask for specific themes for Word Life submissions, but occasionally they seem to fit really well together. Watch out for announcements about our Doc/Fest event in June. We'll be bringing poet and battle rapper Mark Grist back to town.

JOE.

## POETRY EVENTS.

### WORD LIFE.

17<sup>th</sup> May / The Riverside.

Featuring Tony Walsh + open mic. "Some poets can make you laugh, a few can make you cry but only a handful can do both. By all accounts, Tony Walsh is one such poet... taking audiences on a rock 'n' rollercoaster ride from comedy to tragedy, from the deadly serious to the seriously deadly. Splitting your sides and breaking your heart? Be warned - this guy should come with a health warning!" Glastonbury Festival, 2011

## THE JOURNEY METHOD.

I wake in the night knowing suddenly what some of the Things were, and that I have to go straight away to tell them, in case I forget. I pull aside the blankets, cold, mum's house, without any heating now. She always kept it too hot when I was a kid.

Slept in my clothes again, in the bed in my old room. Feet into boots, tie the laces, pick my way through the stacks of comics and copybooks from school, the places I've tried to find what I made the Things for. Down the stairs, staying quiet though there's no one there. Feet know where to step, where the staircase holds its creaks.

Frost tonight, windshields hard white with it, and the Things standing in the orange wash of the street lights, watching. The ones outside mum's house hate me the most. Made these ones first; the clown with a toy boat in its hand, the wolf and the eagle forever shedding their feathers and fur, and more, lined up along the street, staring at me, mouthing their insults.

They hate me most because they know that I will never remember what they were. They're must be something simple, spellings or kings and queens, some short list of school things I made before I was good at making them. But that that was too far back now. So I hurry on, down the street and across the river, between the columned gate of the cemetery.

Feet crunch along the gravel, leaf mould gripped in frost, sparks of the street light on it. Keep my eyes fixed on that, not looking up. There are Things all over here, childhood once again. It was easy to make them here, when I was a kid. Place was a jungle, place you could hide from the other kids, no distractions.

That's what started it see. Mum telling me, "Keep your head down and walk away, pay them no mind and they'll get bored." Squeezed me, lit a cigarette and put the telly on. Paul Daniels showing off how he could memorise a pack of cards.

"All I do is remember each card as a little cartoon, you see?" I imagine them lined up along my walk from my house to the office. Queen of spades by the front gate. Two of diamonds, he's a snake with diamonds for eyes....."

"Awful hair, who does he think he is?" Mum says.

"...he's lying across the front gate. Ten of clubs, he's a drummer with big, clubey fingers; I've put him on the letter box. Try it yourself."

"Handsome boy." Mum says, ruffles my hair.

I did what mum and Paul said. Ignored the other kids and memorised things, imagined the Things lining up on my way from home to school. And when I ran out of space I walked a longer way. Made a habit of it. Filled the city up over the years, day long walks, filling up the districts with lists of facts.

Come out on Bramall Lane. Quiet here, this time of night. But in the day, with all the cars and noise, I had to make the Things bigger, fewer and further apart. A Minotaur with a sewing machine, lurking by the away supporters' door. I snatch a look, hurry past.

It was going to pieces before mum got ill. They'd pull buildings down or put new ones up and the Things would get muddled up, get angry. But the thing with mum was what broke it.

They put her in the nurse home when she started getting lost on the way to the shops, forgetting where she lived. She got worse even quicker there.

Every afternoon I went, sat by her bed, tell the news and that. Sometimes she might turn her eyes to me, make a noise that sounded like it could have been my name. I cried then, sometimes.

The world broke a week before Christmas. Sitting with her, the telly on silent, Songs of Praise on with the choir boys flapping their mouths like fish. I started whistling the tune, not even noticing I was doing it, remembering instead how it felt back in school, sitting cross legged for singing on the cold hall floor.

The whistling was like a spell on her. She hadn't spoken properly in years and then the song came out of her, voice all rough but inside it this pure note, like a thread of silver. 'Sleep in heavenly peace, sleep in heavenly peace' she sang and when it finished, you saw that old smile go through her face like a ripple over a pond, then gone.

Sadness then, heavy like that lead apron they make you wear in the dentists when they do your x-ray. Wanting to try the whistling again but not, just in case it didn't work.

After the sadness the feeling of everything going apart. I walked out into the park and saw them in the corner of my eye, the Things, not just imagined but bleeding into the world. More and more, day after day, and the more they came, the less I could remember what they were for. The more I forgot the more they hated me.

The world went blacker then, for me. But there's a way I'm getting it back, bit by bit. Across Queens Road, down the side of the Comet to where the path runs along beside the river. Things all over down here, squatting among the weeds. Don't know about them. But in the tunnel here the ones I want are waiting.

Pitch black in here but I can hear them breathing. Snorting like animals. "I know what you are." I say, in a whisper. "I know what I made you for. You're pi, first bit of it."

"Why?" They ask.

I shrug at that and they shrug back and go apart like the steam of a breath. And there's just me in the tunnel and the dripping of water.

Will Gwaun.

## THE THING SHE SAID.

Of all the wonderful things  
my mother said,  
her final words meant most.

She was sat in her kitchen.  
Stick thin,  
cigarette in.

Beautiful.  
A touch of Hollywood still.

She only had days left  
She worked it out.  
She had to pass it on.

A route for living.  
Before the dying.

Her eyes set upon mine,  
fierce with love.  
She lifted a glass of wine.

Heavy as all the years.  
Red,  
like blood.

'Go live your life,  
try to do everything.  
Don't stop!'

It's two years on now.  
Where do I start?

Ralph Dartford.

## BODY WORLD.

She is slender  
a sheet, millimetres thick.  
Beautiful as polished agate.

Bones of leaf and deeper green.  
Marbled salmon muscle,  
straw-yellow fat. The brain is cut

from stem to cortex in coronal section:  
a slice of walnut, spreading lichen,  
a Rorschach blot.

Bladder, stomach, uterus,  
white vacancies. Lungs and liver  
the red-brown shades of earth.

Framing the cavity of her chest  
a black line of sawn-through ribs.  
Off-centre, the dark heart.

Jenny Donnison.





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West criticized President Obama when Obama won the Nobel Peace Prize in 2009, saying that it would be difficult for Obama to be "a war president with a peace prize".

An eclectic thinker, West is closely interested in pop culture and the link between philosophy and the street. He is currently Professor at Princeton University, previously he taught at Yale, University of Paris and Harvard.

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### MICHAEL GOVE'S PARENTS SUMMONED TO ATL ANNUAL CONFERENCE

Michael Gove's parents have been summoned to the Association of Teachers and Lecturers annual conference to discuss the unruly attitude of the disruptive education secretary.

Mr Gove has angered teachers over the past year with his behaviour and they have unanimously decided that drastic steps need to be taken.

"If he wants to mess about in his own time then that's fine," said one exasperated teacher. "But his behaviour is having a negative effect on other pupils, so we have to nip things in the bud before things get out of hand."

ATL general secretary Dr Mary Bousted revealed that involving parents is a last resort, but that they had "explored all other avenues" and had been left with "no other choice".

"It's in one ear and out the other with Gove," she said. "If him and his sidekick, Sir Michael Wilshaw, aren't disrupting lessons then they're bullying someone. We've tried separating them, but to no avail."

#### Gove's parents summoned

Mr Gove has insisted that it's all the teachers' fault and that they are just picking on him for no reason. Writing in the Daily Mail, he said, "It's not fair. They've always had it in for me! I haven't done anything! It was Ed Balls!"

Mr and Mrs Gove revealed that they were upset at the news, but not surprised.

"Oh, God, what's he done now?!" said Mrs Gove.



### DOES ANYONE KNOW AN OMNISCIENT SUPER- BEING WHO COULD SORT THIS MESS OUT, ASKS ARCHBISHOP

The Archbishop of Canterbury has warned it will take "something very, very major" to get the UK out of its economic depression, but he couldn't quite put his finger on what.

The Most Rev Justin Welby told a Bible Society-organised event at Westminster that some kind of creator and sustainer of the universe could probably help, before asking if anybody knew of one.

"I've prayed to God, but he's at as much of a loss as I am," he said. "Someone suggested Harry Potter, but I had to point out that he's just a made-up character from a popular book of fiction that some people take a little bit too seriously."

"Honestly, we're in real trouble here. If only someone could find a benevolent deity who claimed to love every single one of us and didn't want to see us come to harm, then surely everything would be OK?"

#### Archbishop on economy

Financial experts have said that asking the Archbishop of Canterbury for advice on economic recovery is like seeking spiritual guidance from George Osborne.

As one analyst explained, "He's not particularly well qualified, likely to suggest entirely inappropriate actions and probably doesn't believe the words that come out of his mouth most of the time - and George Osborne is no different."

"Has anyone thought to ask the bankers what they think we should do?"



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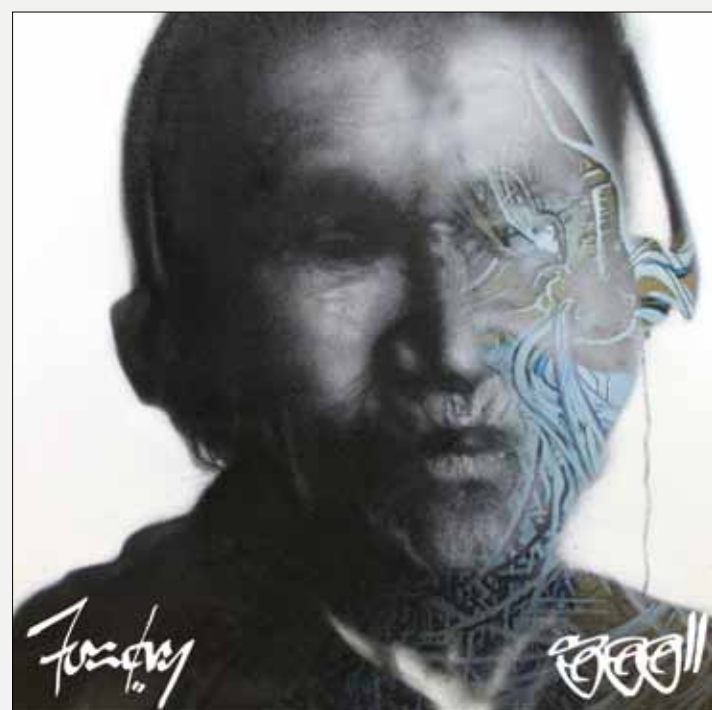
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# JOHN LEDGER.

HUMANS IN CAGES.  
INTERVIEW BY SAM WALBY.

John Ledger is an artist based in his home town of Barnsley. Working with the straightforward combination of biro and paper, John creates bewilderingly intricate dystopian landscape murals with strong political overtones. Reflecting the problems the world faces in the 21st century, from environmental concerns to 24-hour surveillance, his work is chock full of fine detail which takes months to realise, and likewise takes the brain of the audience a few minutes to fully absorb.

We spoke to John about his working processes, his inspiration and his approach to creating a new piece.

## What got you started as an artist?

I've always drawn/doodled/made stuff from a very early age, and although I stopped doing most things during the often necessary conforming required during secondary school years, I always knew I'd return to art because something still informed me that artistic expression was in tune with the way I experienced life.

But actually feeling like artistic expression as something I was compelled to do? Well, this mindset was instigated by world events and personal events that occurred during my mid-to-late teens. Being witness to the horrific televised spectacle of 9/11 when I was 17, and to a collection of smaller news events that precipitated uncontrollable concern about the future of our species on this planet.

The isolation that I plummeted into during this stage of my life gave me the first chance since school to think my own thoughts, and although it wasn't a particularly grand time, I found myself compelled to make art as a sort of coping method. I was a bit naive and a day dreamer as a teenager, but these events shattered this bubble. Making art was my reaction to this.

## What is your working process when creating a new piece?

For years I used to spew out ideas for pieces in quick succession to no avail. I discovered that large landscapes mapping out everything that upset or angered me about the world were the best way of saying what I really wanted to say. The ideas always precede putting pen to paper, and their formulation in my mind takes much longer now, but when they come together it brings both great relief and great excitement. The compositions for new pieces usually emerge when I'm nowhere in particular - on a train journey, at work or sitting in a cafe. I jot them down and some just feel right. But I want to do justice to all that hidden labour that has been underway in my head, and for this reason these doodles have no choice but to become murals. I wouldn't be satisfied with my work if it was only focussing on one instance instead of trying to depict the entire human landscape under capitalism in the 21st century.

## How long does a piece usually take? It's hard to see from some of the images you've submitted, but some of them are quite large.

Aside from the sketchbook ideas, once I actually have a sheet of paper pinned up on the wall they usually take a few months at a time. I always feel a pressure to be reeling them off quicker than this, but it simply isn't possible. Sometimes the whole world seems to be chained to a Facebook newsfeed, an expectation for the artist to perform continuously, never letting their front drop, always with new arty things to show. Each work I make is like a big annual event in my life. They have to be large scale because that seems important to me, and they have to take some time to make.

## What tool do you use regularly and which could you not live without?

Biro pens and paper. They're what I make sure I have on me when I'm out and about, and they're what I need when I'm stood making the work. I feel impotent if I forget to take these two things with me.

## How has your art developed over the years?

My art was initially fuelled by ecological concerns and personal issues. When I began to look into what I would argue has largely caused these ecological and personal problems, my work then began to gravitate

towards socio-political issues. My landscape drawings allowed me to bring all these concerns together to reveal how they are inter-related.

Drawing now obviously forms the main trunk of the way I work, but it used to be painting and collage. Although I still now sometimes use paint and collage, I didn't feel that I could always truly say what I wanted to say with it. Once I got hold of large sheets of paper and realised I could work on a drawing facing it like it was a canvas, this felt so right and was a breakthrough point for me. I had a lot of friends who used expensive fine line pens, and it took me a while to allow myself to see that the bog-standard biro could be a worthy artistic tool, but eventually it began to feel like the most appropriate tool I could use.

## Some of your work is quite overtly political. What themes and messages do you find yourself returning to in your work, and is art an outlet for your concerns about the world?

It's certainly an outlet for concerns about the world. All confidence I have today comes from the belief in myself I got from art. Yet behind this I'm still a shy and unconfident person. For this reason I'm still not so great with dealing with issues in the world in other ways. Although I end up engaged in them, I find political arguments psychologically draining, as if someone's been playing football with my internal organs. Obviously the welfare of others really bothers me, but I just find it very hard to become a member of groups. Yet, I'll do what I feel I can towards trying to make the world a better place, and won't simply say "I do my art - that's my voice", because I know that's a way of ignoring responsibility.

Themes that I return to? The psychological impact on a society that has been told that the future is dead; that there's no alternative to a system that is seemingly dragging us into environmental and social destruction; the link between mental illness, depression, insanity, violence and this infliction on society. I also return to the crazy yet dominant assertion that continuous growth is the solution to our problems on a planet of finite resources.

## What do you dislike in art?

The pressure in society to be a 'CV artist', to be constantly looking out for new art opportunities to better your 'professional practice' (awful term). It places unnecessary pressure on an artist. I have a day job that pays so I can do my art when I have time, but there's a social pressure that tells me this isn't good enough.

Yet again, it's this pressure to perform as an artist 24/7. I have long spells when I'm artistically barren, but surely this is healthy regarding my style of work. I'm not a performing monkey.

Some artists work in a way that's much more beneficial for workshops, commissions or residencies, and that's great. Many of my friends take workshops and do commissions, and I value what they do, but I don't think every artist should feel pressured to fit a model. To use a timely term, it's a very Thatcherite annexation of the artist, making them perform 'what they do' in the same way that everyone is expected to become a professional and perform 24/7. This anxiety drives our society and is based on an unrealistic ideal.

## Which other artists or art forms inspire you to create?

This has always been a tricky one, as I often struggle to locate what individual things inspire me to do what I do - an endless broth of art, music, literature, architecture, global and local happenings and non-happenings. I suppose I'm inspired by everything at the same time as being inspired by nothing, as my landscapes are often the result of a feeling of dejection with everything.

## Good advice you wish you'd been told earlier?

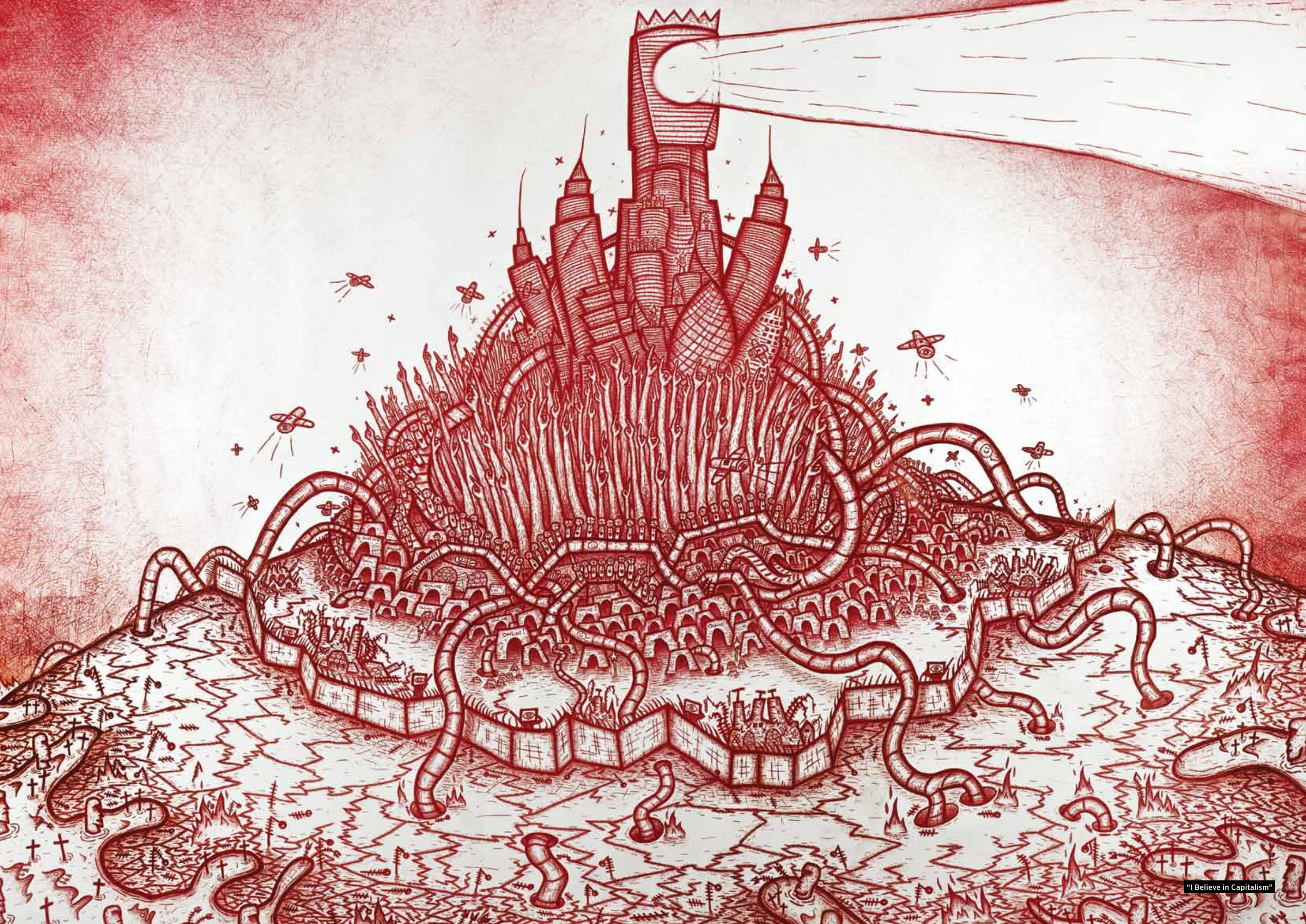
Ha, I'm not sure, because I'm pretty sure I wouldn't have listened at the time anyway!

[johnledgerartist.com](http://johnledgerartist.com)

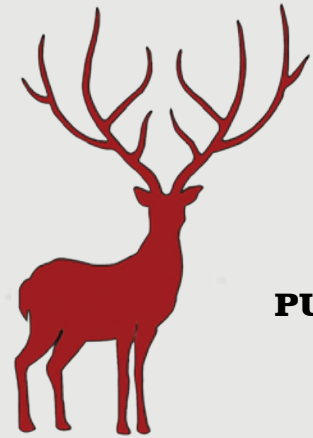


The Planet's Mental Illness









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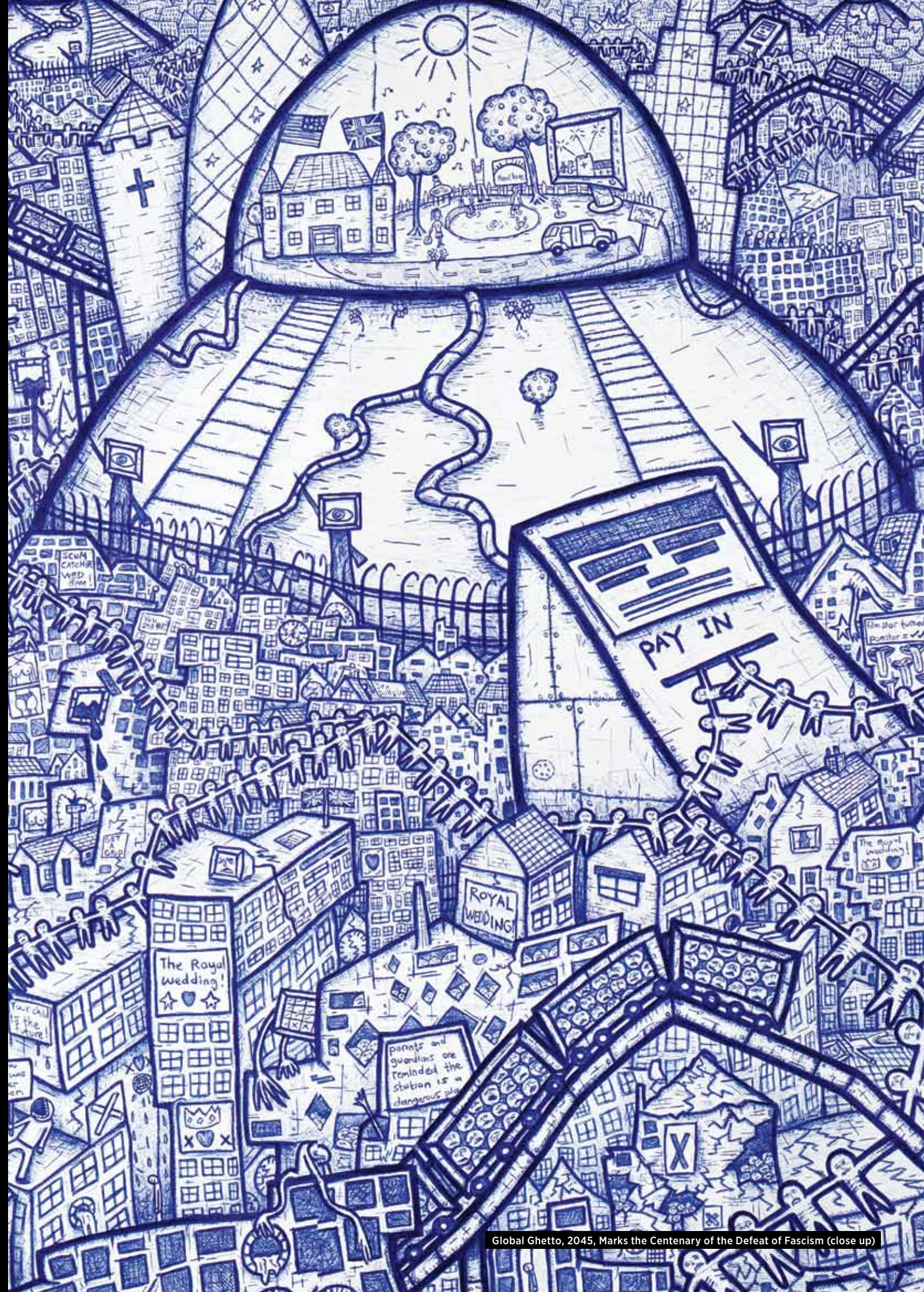
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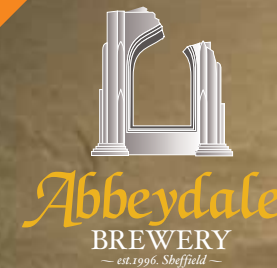
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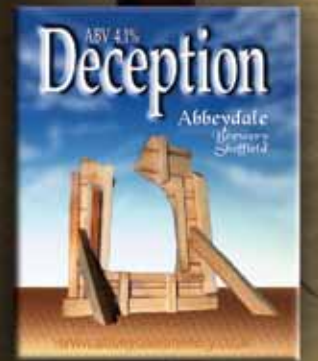
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Recently I've been thinking about music needlessly again, specifically about the importance of repetition and its varying functions in music.

I started thinking about this when reading an old essay by Thomas De Quincey called *The Palimpsest of The Human Brain*, which explains how the present moment is experienced as a constant overwriting of the summation of past experiences, which are still there but folded out of sight and faded like an old scroll. De Quincey lived in a time before motorised transport, before recorded music existed, when to experience a symphony you had to be sitting in front of an entire orchestra. Normal life, meanwhile, will have been concerned almost entirely with routine, whether you were farming in the countryside or working shifts in one of the many factories springing up across Europe and the US. The symphonic form, with its sense of drama, of a life unfolding in miniature, must have been a thrilling encounter with some kind of totality of experience, in the days when it was such a rare thing.

This is where repetitive music comes into its own. Unlike the classical narrative forms - which have also been adopted by modern pop music with its drive towards stories that pull common emotional heart strings - repetitive music escapes this linearity. This might seem like a nonsensical statement, especially when metrical evenness is paramount in a lot of repetitive genres, but the repeating loop, whilst often reliant on cadence, loses sight of its beginning and its end after a while. It makes a little gap in time where we can lose ourselves in something that is almost the same for a period, and that constant overwriting of our present with new experience slows from a torrent to a trickle. The music enables a clearing of the immediate present from the mind, or at least a fading of its grip on our consciousness.

## The Place of Dead Ends



## DETESTIVAL.

**QUEENS SOCIAL CLUB.  
30<sup>TH</sup>-31<sup>ST</sup> MARCH.**

**REVIEWER – ALAN BYATT.**

Detestival, a two-day music festival curated by anarchic Sheffield two-piece Wet Nuns at the end of March, showcased a number of UK bands who have been wandering the underground music scene for the past few years.

The retro function room of a working men’s club was the faultless setting for Detestival, with the smell of vintage clothing in the air and obscure 70s horror films projected onto the walls. Enter the first band of the weekend, raging upstarts Blood Sport. Dry Heaves continued the grimy punk with the sharpness of early Black Flag. Leeds-based Hookworms then fought through the taunting crowd as the lead singer stormed about the stage. They delivered haunting melodies reminiscent of Spiritualized in a sea of Spacemen 3 inspired distortion, leaving the stage set for Bo Ningen to attack with free-spirited freak beat psychedelia and facial contortions, making for a thrilling performance.

By 9pm everybody was merry with their Kraken chants and heckles as Wet Nuns rasped and roared their way through an all-too-short set of crowd-pleasers, including ‘Broken Teeth’ and ‘Throttle’, mauling over Queens Of The Stone Age and The Cramps for their electrifying, primitive rock. Bluesy throwbacks Wolf People followed with their vintage guitars and groovy drums, pulling inspiration from the hidden corners of the late 60s and early 70s, with standout track ‘Tiny Circle’ reminiscent of Captain Beefheart.

Temple Of Coke opened the second day with ramshackle garage punk and their happy-go-lucky attitude went down well with the jaded audience. Birmingham bluesman John J Presley told poetic tales of late nights and loose women with a voice that resembles Tom Waits after several drams of whiskey, before drone rockers Kult Country took the audience on a supernatural shoegaze journey.

Headliners Hawk Eyes were unfortunately scribbled out of the line-up, leaving the neo-psychedelic Kettering-based four-piece Temples to colour 2013 in paisley patterns with 12-string guitars and kaleidoscopic melodies. The guitar line in ‘Shelter Song’ resembles The Beatles circa ‘67. Headliners by default were the psychedelic Krautrock inspired Toy, opening with the sepia ‘Colours Running Out’ and delivering the Neu inspired ‘Motoring’ with such an intensity their eyeliner started to run. As the feedback rings out from the last chord of hypnotic ‘Kopter’, the band leave to an onslaught of applause.

Leaving you with the feeling that it is more of a cult than a festival, Detestival harbours many of the UK’s finest bands under one roof, boasting a versatile line-up and satanic vibe under the looming, unruly influence of Wet Nuns. Same again next year?

## LOW DUO.

**THE GREAT GATSBY.  
6<sup>TH</sup> APRIL.**

**REVIEWER – PAUL ROBSON.**

To launch their new album, **Dive and Slide Into The Blue**, Low Duo held a gig upstairs at The Great Gatsby. Although there was some delay getting started the atmosphere appeared to be jovial.

The Hudaes started the show with a mix of melodic, jangly pop-rock in the style of Oasis and Kings Of Leon. During their set frontman David Howard paid a loving tribute to Low Duo by placing them in the category of “good music”. But The Hudaes were missing a drummer, which meant that Howard’s vocals and acoustic guitar drowned out the other two band members. Their three-chord anthems really needed the addition of a drummer to give them more of a lift.

Next up was David J Roch, who began with an almost art house performance by singing the song ‘Dew’ accompanied by vocal noises and hand claps. However, this raw urgency soon faded as he slipped into the cliché of the melancholic singer-songwriter. Roch did deliver the performance with intricacy and passion, but it wasn’t very different from a lot of other introspective musicians of his ilk. He even laughed when he realised that an opening line to one of his songs was “I’m going to open my veins”.

The night then finished with Low Duo, who also specialise in songs of sadness and dejection delivered with a burning intensity. The two brothers from Sheffield have a natural synchronisation that is best illustrated by their performance of ‘Ambulance’, the story of a girl involved in a car accident that holds a stark beauty. Halfway through their set they stood amongst the crowd to play an unplugged version of ‘Winter’. The room fell silent, helping to blur the line between audience and performer. At the end of the show lead-singer Leigh Greenwood said that if people wanted to buy their new album they could put what they thought it was worth into a small piggy bank. Standing in a dimly lit room listening to sad songs might not sound like a typical Saturday night, but by the end the crowd appeared to be strangely uplifted.

## SOWETO KINCH.

**MILLENNIUM HALL.  
19<sup>TH</sup> APRIL.**

**REVIEWER – TIM FEBEN.**

Sheffield Jazz has been on brilliant form of late with the last month’s programme packed with top jazz bands from across the field. Soweto Kinch, normally a stranger to Sheffield pastures, represented a potential peak in this run of form. Evidently others felt the same, as I found myself stripped of my ticketless compadres at the door of a sold-out Millennium Hall. To the unfamiliar, Kinch has been building a collection of conceptual albums that switch between hard swinging jazz and choice hip-hop grooves, spinning tales of his home, heritage and experiences, namely life on the estates of Birmingham. Tonight’s show followed suit, based around a new album exploring the seven deadly sins. A pat on the back for those who can name all seven and haven’t seen the film **7** in the last year.

Opening the show was a high octane sax-led swinging number, on which each member of the Soweto Kinch Trio earned immediate respect from the crowd, particularly Kinch himself, whose alto work is formidable. A powerhouse performance blown full of ideas, clever hooks and some delightful tone. Equally impressive was his charisma and command of the audience, which was by and large an older, politer crowd than most hip hop artists are used to playing to. From track two onwards he had the crowd interacting on the hooks and singing along with his intelligent lyrics, hanging on his every word, as the themes moved through each of the seven sins.

However, I have to say that the trio format for this gig killed off any chance of it being an unmissable performance, despite the quality remaining high throughout. I find the sax-led trio (sax, drums and bass) trying at the best of times. The lack of harmonic interaction between Soweto and Femi Temowo - a guitarist not present on this tour who has featured in the band since the first time I saw them almost a decade ago - was all too obvious, robbing both the jazz and hip hop tracks of some of their depth. Replacing live instruments with computer loops rarely has a positive effect and wasn’t helped by the limited sound potential of the venue.

Aside from this, these were three fantastic musicians on fine form, and despite the restricted line-up they were harnessing some serious energy by the encore of the set, which was nigh on sublime. An artist always worth a look, both live and on record.

## LISTINGS.

**HOSTED BY COOL BEANS & PUZZLED.**

**A HEARTFELT MESSAGE FROM CHRIS ARNOLD, THE GUY WHO DOES THIS:** After last month’s spectacular one year of the Cool Beans/ Now Then listings column celebrations - which included 3 beers, 2 packs of dried apricots and a frankly riveting game of Buckaroo - I feel the euphoria and sense of achievement must have gone straight to my head. Those who spotted my misspelling of the word ‘retrospective’ last month will know what I’m talking about. I apologise profusely. I mean really profusely. In fact I’m so ashamed of myself that I’ve enlisted the talents of local lad and Puzzled head honcho Jimmy May to help me provide the monthly goods from now on.

**AN APPRECIATIVE EAR NIBBLE FROM JIMMY MAY, CHRIS’S NEW PERSONAL ASSISTANT:** An avid fan of Now Then magazine since I realised it was free and the pictures look really great on my bedroom wall - and realising the articles warmed my insides like a spoon of Covonia - it’s a pleasure to climb aboard. I’m looking forward to some intense games of Buckaroo. And probably talking about upcoming events somewhere between the dried apricots and alcohol, which would be a great name for an Oasis song.

**THIRSTY EAR 8<sup>TH</sup> BIRTHDAY.  
4<sup>th</sup> May / Harley / £3 otd.**

The Thirsty Ear lads celebrate an incredible eight years of music and rum. The funky occasion sees Mr Thing returning for a headline set of epic proportions. Congrats Powlo, Easty et al.

**DE:BUG 2<sup>ND</sup> BIRTHDAY.  
5<sup>th</sup> May / Fez Club / £15 adv.**

Another birthday! This time youngsters De:bug celebrate 2 years of big parties by bringing The Martinez Brothers, Dan Ghenacia, Crazy P & WOLF Music to one terrific jam-packed line up.

**BONOBO.  
21<sup>st</sup> May / Plug / £15 adv.**

With over a decade of releases under his belt, this fellow’s latest musical smattering **The North Borders** offers his usual fine blend of funk, jazz and incomparable vocals. A live show not to be missed. Check out latest single ‘Cirrus’ & 2009’s ‘The Keeper’ if unsure of what to expect.

**MR. SCRUFF.  
23<sup>rd</sup> May / Leadmill / £8 adv.**

Back across the Pennines for another edition of his infamous Keep It Unreal evenings, Mr. Carthy - aka Scruffington, a former student of Sheffield Hallam’s Psalter Lane arts campus - will be seamlessly blending vinyl hits all night long.

**NEIL MCSWEENEY.  
26<sup>th</sup> May / Queens Social Club / £8 adv.**

Local crooner Neil McSweeney is releasing his latest EP and in his own words, “It will be large”. Always a good night down at Queens – bands, DJs and a raffle are all additional possibilities.

**JOE DRISCOLL & SEKOU KOUYATE.  
27<sup>th</sup> May / Lantern Theatre / £16 adv.**

Sharing no common language bar the language of music, Joe and Sekou first bonded in the French city of Marseille. Nowadays they tour the world fusing their unique medley of afrobeat, folk, hip hop and reggae.





# JOHN FAIRHURST.

**HUNGRY BLUES.**  
**SELF-RELEASED.**

**REVIEWER – TOM BELSHAW.**

There's something about a Northern accent that warms my cockles. I genuinely can't think of a single thing that wouldn't benefit from the addition of a salt of the earth type waxing lyrical. An outspoken local lad proclaiming "oooh bugger" certainly would have lightened the mood on the global downer that was 9/11, "proper watter" is how I would have preferred to hear BBC Look North's weatherman Paul Hudson describe the true scale of 2004's devastating tsunami, and the passing of Margaret Thatcher would have benefitted no end from the succinct summation of "abaat bloody time".

The North has a distinct reputation for being a tad grim. If you've heard John Cooper Clarke's homage to Salford being dead rubbish, 'Evidently Chicktowntown', you'll know exactly what I mean. Even George Orwell noted the hard wrap afforded to the working poor of Lancashire in his book The Road To Wigan Pier, but the balmy tones of the southerly challenged makes all that bleakness seem trivial.

Aside from making me seem well read, the mention of Orwell brings us rather neatly to the topic at hand, Wigan-born bluesman John Fairhurst. The gritty North and the deep South are two bedfellows who on paper seem to have no relation to one another, as all bedfellows should. However, the melancholy and sadness of the blues seem like a perfect match for the disenfranchised working voices of the middle to top bit of the UK.

It's that seemingly tenuous link that makes Fairhurst's latest offering all the more special. Although a remarkably well-travelled man, his lyrics could quite easily be describing things closer to home. The descriptive journey through icy peaks in the sombre lullaby of 'The Snow Lies Deep' conjures images of my mum moaning about driving over the Pennines in winter. The tribal, ethereal loveliness of 'Hungry Blues' is punctuated by the memory of my grandad cracking open a tin of Pek® and informing me that 'lunch' was ready. But the proper Northern twang over the chipper, folksy noodlings of 'I Don't Know' is the biggest homely treat here.

The tagline "I don't know where I'm going, but I know where I've been" may seem banal, but the ethos of home being a place of solace, however rubbish that home may be, is anything but. Cockles don't get much toastier than this.



# VARIOUS ARTISTS.

**EGLO RECORDS VOL. 1.**  
**EGLO RECORDS.**

**REVIEWER – JACK SCOURFIELD.**

Once, as I stood in a South London club pondering whether I should invest my remaining shrapnel in a bottle of water or a shot of whiskey, and if my keys felt more comfortable in my left or right trouser pocket, the highly acclaimed British musician Four Tet squeezed past me. If you've never had Four Tet squeeze past you, I'd recommend it. His curly barnet provides a playful tickle on the way and he carries a facial expression that reads, "I really am very sorry to be invading your personal space. Please accept this hair tickle by way of my most sincere apologies".

Watching his 'fro disappear into the crowd, and realising that my keys in fact felt best in the left pocket, I noticed that Eglo Records chieftan Sam Shepherd, aka Floating Points, was following close behind. In an impressive show of awareness considering the hour of night, I did what his eyes were clearly crying out for and forcibly stopped him in his tracks to tell him that he was the best producer in the whole world. He smiled coyly, indicated after Four Tet, and said, "I dunno, he's pretty good". I disputed his claim, gave him a pat on the back, and switched my keys back to the right pocket.

To this day, I would attest to Floating Points' standing as one of the greatest and most underrated electronic producers of the past decade, with his own Eglo imprint the usual place for his jazzy deep house masterpieces. Four years since its inception, the label that he co-runs with Rinse FM DJ Alexander Nut releases a retrospective compilation featuring some of his finest creations, alongside several gems from the imprint's other artists.

Nestled among these cuts are four previously unheard exclusives. The best of these is 'Visit You' by Eglo stalwart Fatima, who delivers mesmerising vocals over rising producer Budgie's crisp, glistening funk. Eglo's other soulful songstress, Shuanise, provides a classical jazz vocal coupled with a sloping beat on 'Mercy', The Abstract Eye (aka LA's Gifted & Blessed) soundtrack a DMT-fuelled Tardis ride to the year 2830 on 'Reflexes', whilst Floating Points Ensemble stay true to form on 'Wires', stepping back from the dancefloor to deliver an odyssey of percussive, string-laden jazz.

Incorporating FunkinEven's idiosyncratic brand of UK acid alongside ARP 101's grime inflected aquatic boogie, as well as representing the label's sizeable female contingent, these are two discs that demonstrate the continued understated brilliance of Eglo Records. Long may they reign.



# OXO FOXO.

**DISGUISE EP.**  
**SELF-RELEASED.**

**REVIEWER – TASHA FRANEK.**

Foraging her way from the quiet depths of her own bedroom to the wild streets of Sheffield, Ruth O'Hare, otherwise known as Oxo Foxo, brings us her debut EP, **Disguise**. A fantasy fanatic with a fancy for all things wild and free, Foxo's first record is peppered with the mythical. She encompasses her multi-instrumental talents with the aid of the increasingly popular loop pedal by layering vocals and strings to form a sweeping musical landscape very much in the mode of fellow dreamers Björk and Glasser. In her own words, "Disguise is about hiding, hunting and changing. It was written in the dark and recorded in secret."

The EP begins by showcasing the enchanting possibilities of combining a loop pedal with such a melodic, gentle voice. 'Turn It Back On' plays on the build-up of harmonies, before dropping into a catchy pop template. As a whole, the album encapsulates pop music, though her fascination with loops and layers seems to give her sound a memorable and mysterious edge. This is perhaps more evident with the two slower paced tracks, 'Blindfolded' and 'Starfish'. The latter is a brilliant example of Oxo Foxo's dedication to the authenticity of her tracks. Not only are the harmonies relaxing, but they seem to perfectly capture the subject of the song, mirroring the feeling of being underwater, while the instruments capture the creatures of the ocean.

It is impossible to deny the quality of Foxo's vocals, which hold their own against the host of other instruments being toyed with across the EP. Penultimate track 'Snow Days' demonstrates the sweetness and strength of her vocal range with an a cappella introduction, once again building up harmonies in loops and consciously building an animal-like chorus. Probably my favourite track from the record, it seems to perfectly balance the delicate, natural minimalism and unusual fantasy elements that sum up the Oxo Foxo project.

Having already played several gigs across Sheffield, including Tramlines last year, Oxo Foxo continues to make her mark on the city as a brilliant up-and-coming recording artist with the release of Disguise, and I'm sure she will be keeping her fans wide-eyed and bushy-tailed with the promise of plenty of live performances as the sunshine comes out. A must-hear for all those who like their music cute and catchy.



# THE BLACK DOG.

**TRANKLEMENTS.**  
**DUST SCIENCE.**

**REVIEWER – BEN DOREY.**

Recent years have seen The Black Dog divide their releases. Their EPs and singles seem more club-orientated, though still with depths that set them apart from most of their peers, while their albums see them dealing with more abstract themes and forms. In 2013 they have continued this pattern with **The Return Ov Bleep** and the new Darkhaus series serving up solid late-night dancefloor fare, while the new album **Tranklements** provides another sonic journey of an LP.

Themes from the back catalogue are still here, with the significance of industry in the music made explicit through the short 'Bolt' tracks which pull the record together. Yet unlike **Liber Dogma**, which paid obvious tribute to the experience of the external city with tracks like 'Streets in the Sky', this record seems to map landscapes that are more internal and psychological. Slowly building opener 'Alien Boys' is a case in point, with the title's sense of detachment mirrored by a track which is in equal parts warm and cold, with rich pads ebbing and flowing under a bass-heavy electro beat while a melancholic acid loop trickles over the top. 'Atavistic Resurgence' continues the sense of internal tension, as delicate arpeggios and synth strings are brutally pinned down by distorted stabs and weighty beats.

'Cult Mentality' is one of the more straight-up techno tracks, with a solid four-to-the-floor kick and dubby chords and basslines that bear a resemblance to the softer side of recent releases from Fachwerk and Delsin. It's a great track, though you wonder whether the song's title and its relative accessibility are somehow linked. 'Hymn for SoYo' continues in pleasant sonic territory, though on closer inspection this track actually has a unique construction. The brutal disjuncture of 'Bolt 3533f' shocks any sense of security out of us fast, however, and soon we are into the throbbing discordance of 'Pray Crash' I and II, two of the hardest offerings on the record that would certainly do the job on a receptive dancefloor.

'Internal Collapse' goes back to far more inward looking territory. Soft ambience is shredded by immaculately made sound objects before a slow breakbeat enters. 'Death Bingo' is similar, again awash with the brilliantly detailed noise palette and chilly funk that you expect from the duo. After 'Mind Object' we are left with the immersive outro 'Spatchka', the kind of ambient track that you get so lost in that you let out a cathartic sigh at the end.

Another album of brilliant, uneasy listening from Sheffield's finest. Come and see them in action at the album launch with Sheffield Techno Institute on 18th May at DLS. You won't be disappointed.



# JAMES RHODES.

LIFE IS TOO SHORT.  
INTERVIEW BY SAM WALBY.

Classical music isn't known for being an accessible art form. It is deeply embedded in our culture and there are plenty of classical pieces that most people would recognise instantly, but many wouldn't list the genre as part of their regular listening habits and others screw up their faces at the mere mention of it. But at its core classical music is universal and everyone has the capacity to enjoy it.

Enter James Rhodes, who is on a mission to bring classical to the masses. Taking an early interest in the piano but not dedicating his life to it until four or five years ago, James hopes to take Bach and Beethoven to places they have never been before, demystifying and re-framing the genre in a way that is less uptight and easier to relate to.

Preparing for his appearance at Doc/Fest next month, where his new Channel 4 film Notes From The Inside will be screened, along with a live performance and a Q&A session, as well as a series of gigs at Soho Theatre in London in July and August, we chatted to James about what makes him tick.

**Tell us a bit about how you got into the music industry, because you kind of came back to music didn't you?**

Yeah I got into it young. Not so much playing, but just listening. I stole a CD when I was about seven or eight and it was literally life-changing. From that moment all I wanted to do was play the piano and surround myself with music. But I didn't get a teacher until I was 14, and then at 18, even though it was the only thing I wanted to do, I gave up playing and went to university and then went into the city. I basically had ten years where I didn't touch a note, although I listened all the time and went to concerts. It was only when I was 29 that I finally figured that life is too short, quit the job and started working my ass off. It's a bit like wanting to become a brain surgeon at 40. People just look at you and go, "Really?"

**Tell us about Notes From The Inside, the new Channel 4 film that will form the centrepiece of your Doc/Fest event on 14<sup>th</sup> June.**

I was incredibly lucky in that this idea was in line with what I've always wanted to do since starting out playing the piano, which is to try and take classical music into places you wouldn't normally expect it. I've spent some time in mental institutions myself, so this project was almost like coming full circle. Having been sectioned, having been in a mental hospital without a piano, I thought it would be lovely to take a piano inside a place like that – this giant, nine-foot, £120,000 Steinway. Put it in the main room there, meet some of the patients, talk to them, get some of their back stories, find a piece that I think will resonate with each of them individually, and then just play it to them. Not assuming that it will change anything in the grand scheme of things, but more to see if it can break through the chinks in the medication, just to see if music can tunnel through and make things a little shinier for them, if only for a few hours or a few minutes.

**In some cases a project like this could have a really profound impact on people...**

Oh of course. There's music therapy, which is incredibly powerful, especially for children, but also for adults with autism and Asperger's. We all know how profoundly music changes how we feel. Certainly it's the only thing that has done that for me without letting me down.

The lovely thing about classical music for me is that if you listen to a Tori Amos song, it's kind of one emotion and that's it, whereas if you listen to a Beethoven sonata it drags you through everything, from joy and victory right through the deepest anguish and introspection. I think there's something terribly wrong when in a country of 60 million, I would say at least 20 million have never heard a whole Beethoven sonata before. It's not a question of snobbery. It's there, it's cheap if not free, and we're still listening to it 200 years later. There's a reason for that. Are we going to be listening to One Direction in 200 years?

**I really hope not. I think it's a really great goal to have, but do you ever feel like you are fighting a losing battle against a three-minute culture?**

I did a TEDx talk in Oxford about that. God forbid we should just sit and shut up for 20 minutes. We seem incapable of it, and I include myself in that. One of the best things about classical music in particular is that the pieces are generally so much longer, so it's one of the few times you can just switch off, where you're not bombarded with adverts and texts and tweets. You can just sit, put your arm around a pretty girl, close your eyes and disappear for an hour.

Certainly there are gatekeepers in the world of classical music, but I think it has to stop apologising for what it is. It has to stop trying to keep people out, even when it's bleating on about wanting to bring more people in.

**I was forced into playing clarinet at school and hated it, so for years I thought I wasn't musical, but then at 16-17 I started teaching myself the guitar. I realised that it's not about being 'musical', whatever that means. It's just about playing and improving. Do you think this is a problem in the same way that teaching English Literature formally might put people off Shakespeare?**

Yeah of course. Things like that really shape us. I'll never forget, when I did a concert just after I'd quit my job, just for a few close friends, this very famous piano teacher came. I won't tell you her name, but she wrote me an email afterwards saying, "Whatever you do, please, please abandon any hope of having any kind of conceivable career in any field of classical music." And this just went on for about 2,000 words. I just thought, why would you do that? At a lot of music colleges it's the same. It's the idea that they pull you apart to try and build you back up, but it has a serious impact, especially on kids.

I have so many parents coming up to me at the end of concerts with their nine-year-old, saying, "You've got to tell little Fergus to practise his scales," and I just go, "Why? You're nine! You should be torturing frogs or something." Find a piece you like – whether it's the Simpsons theme tune or the first movement of Moonlight Sonata – get a teacher you think is quite cool and do 20 minutes a day. If you don't want to do scales then don't do them.

**What piece or pieces would you recommend to people who want to get into classical music?**

You can't go wrong with Rachmaninoff's 2<sup>nd</sup> piano concerto, Beethoven's Eroica symphony or Emperor piano concerto, the Chopin nocturnes... It's a good question, because even if you can find a shop that sells classical music, even if you know what you want, there are sometimes 15 different recordings. They all look dreadful, they've all got French watercolours on or some conductor looking constipated. It's so confusing. What I would say to people is follow me on Twitter and ask me. I'll always answer whenever I can.

**Have you ever thought about composing your own pieces?**

I've thought about it but I haven't done it yet. My manager keeps badgering me to do it. I'm not ruling anything out though. Maybe if I get a bit more comfortable I'd consider it, but at the moment I'm just so hard at work learning all these incredible pieces by other composers.

**I suppose you could write a piece along a specific theme and give it an educational twist to help teach people in the audience about different techniques and conventions.**

Yeah, or the difference between classical or romantic. That's a nice idea. I'm going to scribble that down actually. I won't credit you though.

**James will appear as part of Doc/Fest on Friday 14th June at the Crucible. Tickets are priced at £15 and are available from [sheffieldtheatres.co.uk](http://sheffieldtheatres.co.uk).**

[jamesrhodes.tv](http://jamesrhodes.tv)  
[@JRhodesPianist](https://twitter.com/JRhodesPianist)





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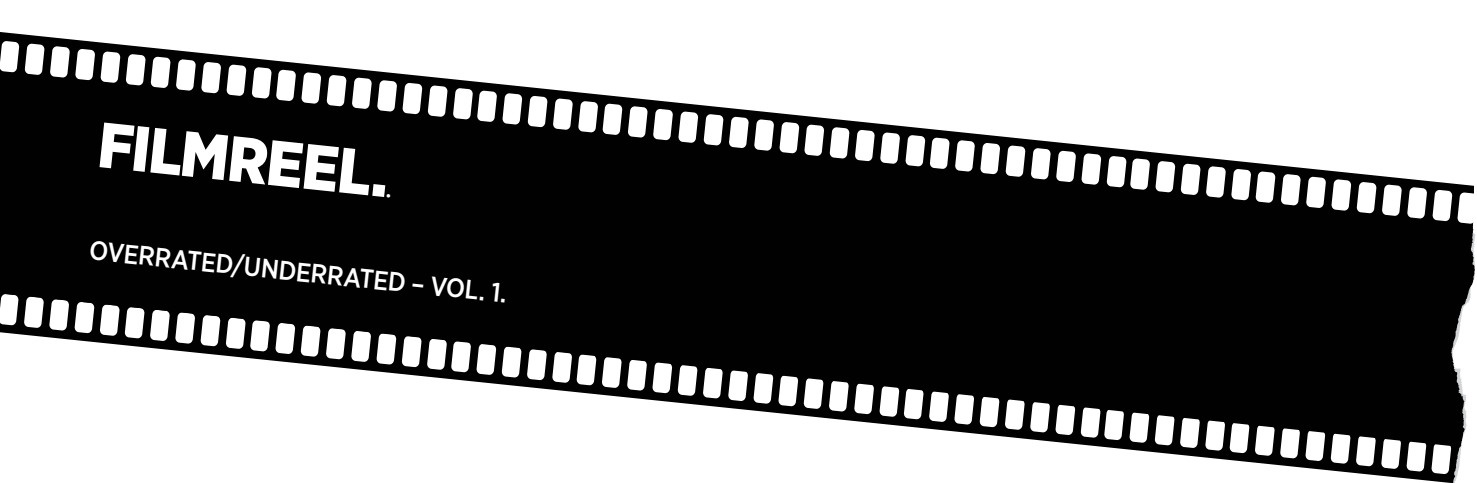
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# FILMREEL.

OVERRATED/UNDERRATED - VOL. 1.

## SIDE EFFECTS/TRANCE.

JOÃO PAULO SIMÕES.

It all starts in the mind - that subjective construct of ours, built upon belief and deception of the self in equal measures. Still, where it reads ‘subjective’, we should perhaps find the word ‘fragile’, because that is precisely the starting point of the two recent film releases that I selected as templates for this theme. While it may require time for them to mature and fully attain one status or the other, I propose that they are perfect, quintessential distillations of their respective directors’ careers.

Danny Boyle started his career as a TV producer. His latest film, **Trance**, originates from a made-for-TV drama. If being able to spot an opportunity is a good quality in a producer, appropriation is the worst side of opportunism, which in turn denies true artistic vision. And that, unfortunately, proliferates amongst film directors. The potential of Trance was vast, but it would’ve required a stronger mind behind it. As in all of Boyle’s film output, scenes are played for effect - undermining atmosphere, truncating narrative and ignoring character consistency.

But crucially, Trance falls into that category of ‘mind films’ that fail to understand their own subject matter. Overrated films by overrated filmmakers - such as **Memento** (which, by denying cinema’s intrinsic value as a conduit of memories, exposes Christopher Nolan’s rudimentary command of the art form) or **Black Swan** (which also worries more about its own cleverness than how simplistic its Jungian devices actually are).

All three make pathetic assumptions of their audience’s IQs, which in turn speaks volumes of the men at the helm.

That is not the case with **Side Effects**. Announced by Steven Soderbergh as his last big screen outing, this film displays beautifully all the qualities and flaws of its director. It encapsulates the sobriety of tone and respect for character and audience that marked his 1989 debut **Sex, Lies and Videotape**. It also displays the more mainstream touch that was to be found in **Traffic** (2000) or the Ocean’s Trilogy (2001-2007), all under the same prescription.

The film is widely (and unfairly) criticised for not pursuing one or the other approach. Yet although the end result may seem odd and less than perfect - the best films tend to be - Soderbergh is more in control than his multi-tasking (directing, shooting, editing) might suggest.

Through this pharmacologically cold film, we get acquainted with how unsustainable the manipulation of moods and emotions for profit can be; something its underrated director, who makes films for the right reasons, has endured in Hollywood for too long and decided to put an end to.

[capturafilmes.blogspot.co.uk](http://capturafilmes.blogspot.co.uk)

## OZ/SPRING.

ALEXANDER MURRAY.

Sam Raimi’s **Oz the Great and Powerful** and Harmony Korine’s **Spring Breakers** wouldn’t usually be spoken of in the same breath. Yet both feature a sleazy James Franco, leading the viewers into unfamiliar, over-populated worlds, and both force us into the alienating position of outsiders, be it through the point-of-view of dangerous objects (Raimi) or the screwed-up worldview of misfits (Korine). But while these are fast becoming overrated as films, as cultural moments they eulogise the tragicomic fate of child stars.

**Oz the Great and Powerful** cannot help but resurrect the ghost of Judy Garland, impeccable child actor turned overdosed gay icon. At the grillz-plated core of **Spring Breakers** gyrates the post-clippers Britney. Not only that, but before our very eyes, Disney princesses Selena Gomez and Vanessa Hudgens make the same perilous journey into adulthood. Like Paul Schrader’s **The Canyons**, starring that other great screw-up Lindsay Lohan, the idea is simple: bus in a vulnerable star and leave the cameras rolling. It’s car-crash cinema. A Warholian exercise in celebrity hagiography.

By defiling Disney, Korine has created something we never knew we needed - a Millennial Carry On. On one hand, the director’s cultural anthropology and documentary aesthetic expose him as a peddler of exalted truth. Alternatively, he might not be more than an exploiter (of white trash and women) who’s more endured than enjoyed. It’s impossible to tell whether he contributes to the problem at the heart of pop culture or merely presents it. Is it commentary, or documentary, or both? This ability to keep us guessing makes a strong case for an underrated status.

In Raimi’s underrated past life he directed the **Evil Dead** trilogy. Too low budget for special FX and too early for CGI, he improvised, working with genius slapstick actor Bruce Campbell to create the funniest gore ever shot. Now he’s Hollywood establishment. His three **Spiderman** films diluted earlier inventiveness into mega-budget Marvel spectacle, and as a result Raimi has become overrated by his own lo-fi standards.

Like his career, the first third of **Oz** is best, juxtaposing black humour with technicolor fantasy. Everything is in place: the star power of Michelle Williams, Mila Kunis and Rachel Weisz; Danny Elfman’s score; nods to Classic Hollywood; Bruce Campbell and Evil Dead in-jokes. But something is missing: a child star burning up before us. Without a Garland, Raimi’s Oz is humdrum.

Disney deflated, and Disney deflowered; but while Garland’s ghost overpowers, Britney’s presence is electrifying.

A very mixed group of travellers are in a life-threatening situation on board a plane flying to Mexico City. Their defencelessness provokes a general catharsis that ends up becoming the best way to escape from the idea of death. This catharsis, developed in the tone of a riotous, moral comedy, fills the time with unforeseeable confessions that help them forget the anguish of the moment.



Trance (Danny Boyle, 2013)



Oz The Great and Powerful (Sam Raimi, 2013)

## THIS MONTH AT THE SHOWROOM

I’M SO EXCITED.

Friday 3<sup>rd</sup> May.  
Dir. Pedro Almodóvar | 2013 | Spain | 1hr 30mins





Photo by John Scholey

## INSIDE THE TRIANGLE.

**JOHN STREET TRIANGLE.  
19<sup>TH</sup> MAY, 11AM-3PM.**

The boundaries of the John Street Triangle are John Street, Hill Street and Bramall Lane, and inside it is a veritable hive of activity. As you may know, we are very proud to have helped with the community purchase of Portland Works, the place that stainless steel was first created in 1913. While it does still provide a home for independent metal workers, or 'little mesters', like the nearby Stag, Harland and Clifton Works it also provides working space for all manner of artists, photographers, musicians and artisan craft masters, as well as the Edge climbing wall.

The aim of the Inside The Triangle event is to showcase everything that takes place within this crucible of creativity, giving people an insight into the day-to-day workings of the works and a chance to get involved in a range of activities.

At Portland Works there will be demonstrations of knife making, engraving and forging, art installations and open studios, a Now Then stall with lots of back issues, and an evening launch of an album called The Sound of Portland Works 2013, featuring bands based at the space, from 4pm till 9pm. There will also be a pop-up cafe-bar from 12pm till 9pm. At Stag Works there will be t-shirt printing, hand drumming workshops, family portraits, finger painting courtesy of Subliminal Studios and live music from Death Rays of Ardilla. At Harland and Clifton Works there will be a workshop on 'guerilla gardening' and a Cycles in Motion bike maintenance service. Elsewhere, the Edge will offer climbing taster sessions, the Harland Cafe will be open all day, and the Audacious Art Space on Harwood Street will host live performances and a pop-up shop.

There is far more going on than we can fit in this meagre column, so take a look at the Facebook event page for more information by searching 'Inside The Triangle'. Most of the activities are free and kids are welcome as long as they are supervised.



## ROUNDABOUT.

**33 ROCKINGHAM LANE.  
ROUNDABOUTHOMELESS.ORG**

Roundabout has been providing shelter, support and life skills to homeless young people in Sheffield since 1977. They provide emergency accommodation for homeless young people at their hostel and help them to live independently in secure bedsits and in shared housing throughout the city. They also provide a programme of training and involvement which aims to break the cycle of homelessness and encourage long-term independent living skills.

It may come as a shock to many people in the city, but youth homelessness in Sheffield is a big issue, with Roundabout providing ongoing support to almost 500 young people every year. Their hostel is always full and they have no choice but to turn away up to 25 young people each week due to lack of available bed space.

The Roundabout emergency hostel has undergone a £1 million refurbishment to provide a more welcoming and homely safe place for young people to stay. The hostel will have 27 single bedrooms, modern kitchens and lounges and a training room for life skills sessions. Residents are due to move into the new building next month, but Roundabout needs the support of people in Sheffield to get behind their campaign and raise money for the service.

There are many ways you can get involved, through fundraising at work, organising an event or making a donation. You can also take part in their latest campaign, Buskabout. The charity is on the hunt for local musicians and bands who can busk in the city centre to raise awareness of the cause and vital funds. They can arrange a collection permit for a date that suits you, as well as providing t-shirts and collection buckets on the day. They'll also promote your support via their social media platforms.

If you would like more information about Roundabout or want to get involved, visit their website, email their fundraiser Amy on [acasbolt@roundaboutltd.org](mailto:acasbolt@roundaboutltd.org), or call 0114 2536753. Get involved.

# FAVOURITES.

OUR PICK OF THE BUNCH.

## OPUS DISTRIBUTION.

**OPUSINDEPENDENTS.COM/OPUS-DISTRIBUTION**

Opus Independents is the not-for-profit social enterprise that publishes this very magazine month in, month out, but you might not be aware that we have also run a popular and affordable flyer and poster distribution service for five years now.

Working exclusively with independent traders, community groups, charities and local government, we cover a wide geographical area, including Sheffield, Chesterfield, Doncaster, Rotherham, North Derbyshire, Manchester and all outlying areas, as well as offering distribution runs based on specific demographics. Our regular clients include Sheffield Theatres, Sheffield City Hall and the Showroom cinema, but the service can be customised if you are working on a smaller budget, with runs starting at £25. Visit the above web link or email [james@opusindependents.com](mailto:james@opusindependents.com) for more information.

## SHOWROOM WORKSTATION

**20<sup>TH</sup> ANNIVERSARY COMPETITION.  
SHOWROOMWORKSTATION.ORG.UK**

To celebrate the 20th anniversary of the Workstation, we have teamed up with them to give a local artist the chance to win a solo exhibition later this year. They are on the look-out for an artist to create an original piece for a summer exhibition celebrating the milestone, and the winner will secure a month-long exhibition in November.

To be in with a chance of winning, send five examples of your work, along with a 150-word statement about why you should be considered, to [marketing@showroomworkstation.org.uk](mailto:marketing@showroomworkstation.org.uk) by Monday 20th May. You must have enough work to fill the Workstation mezzanine gallery space (2,000 sq ft), and unfortunately if it would be your first exhibition then you aren't eligible. But all others, get in touch.

## DON'T BE A PUSSY #3.

**HOPE WORKS.  
31<sup>ST</sup> MAY.**

Local rave lords Off Me Nut Records are back with the third event in their Don't Be A Pussy series, bringing an amazing line-up to Hope Works in Attercliffe. This time around they've got a live electro set from Rephlex Records' DMX Krew and stellar jungle courtesy of the legend that is Remarc, as well as old skool hardcore from DJ Vibes, bassline from Krissi B, and much more from the likes of Dave Skywalker, Mustard Gunn, Dankle, Dave Shades, Das Boot, Grimaz, Earthworm Jim, HarleyLikesMusic and Demon Cabbage.

Tickets are available from Balance on Devonshire Street or online via Resident Advisor priced at between £9 and £12. If you want a night of pure mash-up madness, get a ticket soon because this will definitely sell out.

## DOC/FEST 20 LAUNCH.

**SHOWROOM.  
17<sup>TH</sup> MAY.**

As you should be well aware by now, Now Then is an official media sponsor to this year's Doc/Fest. The festival itself runs from 12th to 16th June, but before that there will be a launch party at The Showroom. On Friday 17th May at 6.30pm there will be a screening of Beware of Mr Baker, a documentary about the infamous Cream and Blind Faith drummer Ginger Baker which won this year's SXSW Special Jury Award, featuring appearances from Eric Clapton, Lars Ulrich, Femi Kuti and many more. This will be followed by drinks and music in the Showroom bar from 8pm. There will also be a sneak preview of this year's Doc/Fest programme at The Workstation from 5.15pm, including exclusive clips of the biggest films. Get on it.

## EMMAUS SHEFFIELD.

**SIPELIA WORKS, CADMAN STREET.  
EMMAUS-SHEFFIELD.ORG.UK**

Emmaus (pronounced em-ay-us) is not the easiest place to find, but it is worth the search. Located off Blast Lane almost adjacent to the Parkway, the bargains to be found within are quite honestly without compare: 50p vinyl, refurbished furniture, clothes, kid's toys, books, electrical goods and much more.

Emmaus Sheffield is the first community charity of its kind in South Yorkshire. It is a place where people who were formerly homeless can live, learn transferable skills and rediscover their self worth. As we all know, supporting social enterprise in these difficult times is one of the few things that separates the good, the bad and the meritocratic Maggies. Emmaus will gratefully take donations from the public and you can visit their website to find out which items they are in particular need of.

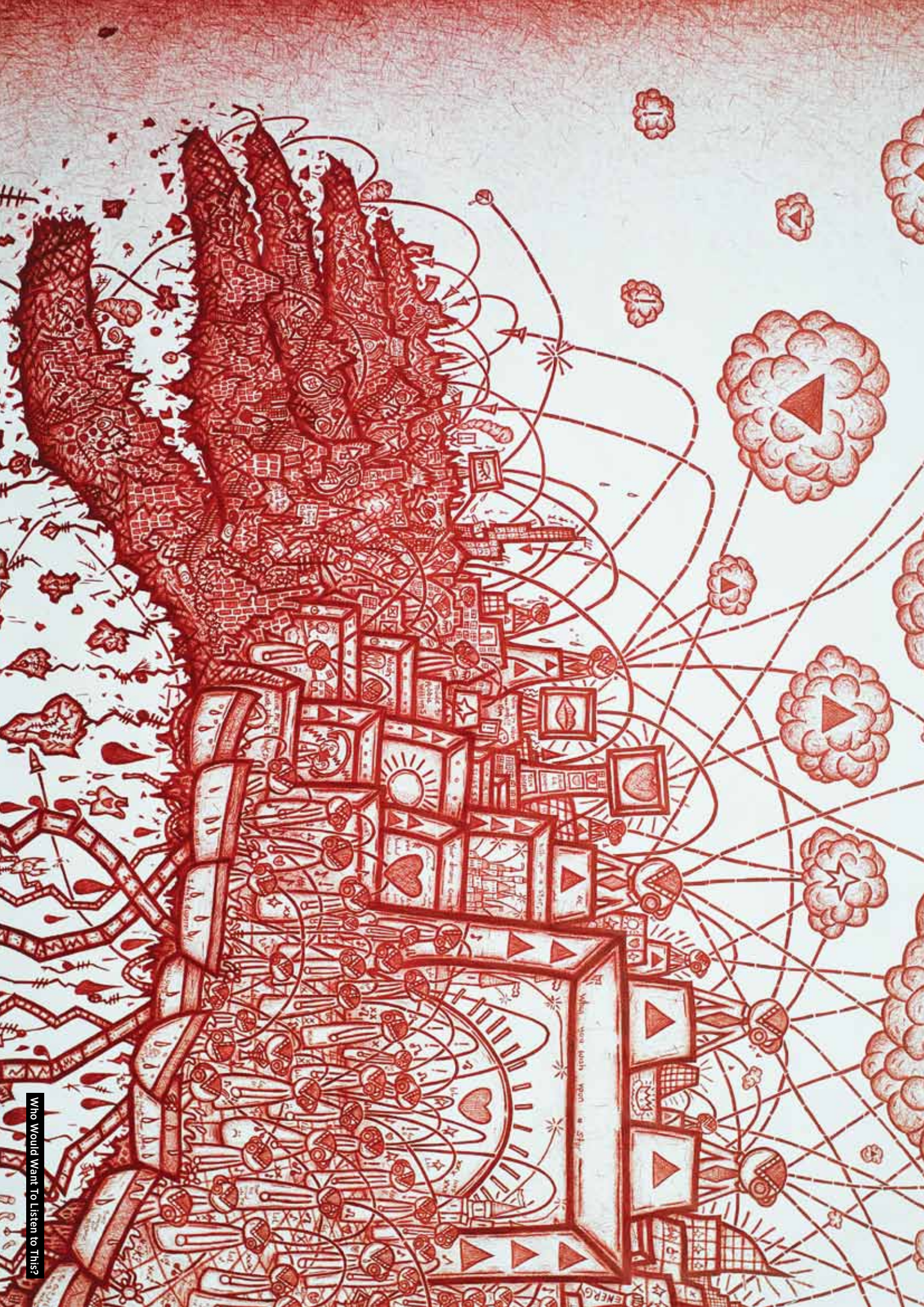
## MOTORWAY SERVICE STATION EXHIBITION.

**14<sup>TH</sup> MAY - 8TH JUNE.  
BANK STREET ARTS.**

Inspired by the title of a Simon Armitage poetry pamphlet, this exhibition will feature work from a number of accomplished photographers exploring the idea of 'the motorway service station as a destination in its own right'. Created mostly in isolation from each other and taking varying degrees of inspiration from the original collection of poems, these images offer different perspectives and interpretations of the statement. The photographers involved are Si Barber, David Barnes, Andy Brown, Simon Carruthers, Richard Chivers, Andrew Conroy, Alex Currie, Jessa Fairbrother, Sam Mellish, Andrew Robinson, Tribble and Mancenido.

The exhibition will run at Bank Street Arts from 14th May to 8th June and will be open to the public between the hours of 10am and 5pm.





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